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The ballad-singer of the Isles of Shoals gave the porter's message in two stanzas, as follows:

"Seven long years have I tended your gate, sir,
Seven long years out of twenty-three,
But so fair a creetur as now stands waitin'
Never before with my eyes did see.

"O, she has rings on every finger,
And round her middle if she's one she has three;
O, I'm sure she's got more good gold about her
Than would buy your bride and her companie!"

Reference to Professor Child's *English and Scottish Popular Ballads* shows that these two stanzas are parallel to two in Version A,³ although there are minor differences in phrasing. The most marked of these is in the last two lines, which in Version A run,

"An there's as meikle goud aboon her brow
As woud buy an earldome o lan to me."

Other versions also have the long speech, practically the same as in A.

In like fashion the ballad-singer's names approximate the commonest forms. His Bakum resembles Beichan, which is the favorite form of the hero's name, and his Susan Fryan is similar to Susan Pye, which appears in ten out of fourteen versions of the ballad.⁴ The names with which Mrs. Thaxter was familiar are, on the other hand, rare. Lord Bateman is found only in the Cruikshank version, and Sophia in only two versions.

The fact that the old singer's version corresponds with other versions which were unknown to Mrs. Thaxter proves not only that he was in possession of traditional material, but also that Mrs. Thaxter's account is essentially true.

The song of the miller and his sons seems to be, like the ballad, traditional material. In subject matter and in general structure it appears to be old. It has two ballad characteristics, namely, impersonality of narrative and incremental repetition. Minor metrical and verbal peculiarities which indicate a late date

of composition are easily accounted for, first, by possible changes on the part of the singer, and second, by the fact that Mrs. Thaxter, according to her own statement, only half remembered the song.

Two interesting parallels to the song are to be found.

The miller who takes a peck out of each bushel is referred to in Robert Greene's *James the Fourth*:⁵

"*Slipper*: Why, sir, your father was a miller that could shift for a pecke of grist in a bushell, and you a faire-spoken gentleman that can get more land by a lye then an honest man by his readie money."

The rime of the last stanza occurs in a slightly similar death-bed scene in Pope.⁶

"I give and I devise (old Euclio said,
And sigh'd) my lands and tenements to Ned."
"Your money, Sir;" "My money, Sir, what all?
Why,—if I must—(then wept) I give it Paul."

Although this may easily be mere coincidence resulting from an obvious and easy rime, there is a possibility that Pope found the rime all the more convenient to his hand because he knew the song of the miller and his sons.

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VARIATION IN THE OLD HIGH GERMAN POST-OTFRIDIAN POEMS

I. CHRISTUS UND DIE SAMARITERIN

Müllenhoff's theory that this fragment (even in an older form) was known to Otfrid and that it to a certain extent influenced him in his treatment of the same subject, has been convincingly refuted by Steinmeyer, Erdmann and Braune. Otfrid himself nowhere mentions any specific German poetry which might have served him as a model, but rather poses as a pioneer in his preface to Liutbert and in his

³ Child, *The English and Scottish Popular Ballads*, I, p. 464.

⁴ *Ibid.*, I, p. 455.

⁵ *Pre-Shaksperian Drama*, ed. Manly, II, p. 357.

⁶ Pope, *Moral Essays*, Epistle I. ll. 256-259.

metrical introduction. Beside the proof of the later origin of at least the existing version which is furnished by the weakened final syllables and by the handwriting of the manuscript, the variation in the fragment shows unmistakable traces of Otfrid's influence. As I have attempted to show in another place (Beitr. 38, 47, ff.), Otfrid's development in style may be followed with considerable accuracy through a comparison of his use of variation in the several books. The styles of variation, for example, in I, 1 and I, 2 are so totally different as to leave no doubt as to which is the work of the experienced and which the work of the inexperienced author. In the same way it is possible to recognise in the author of the fragment the unskilled worker, who has however felt it his duty to follow the master's (Otfrid's) example.

The examples of variation in the fragment occur as follows:

(1) Lines 3, 5, *quena—uuîp*. (2) Ll. 5, 7, *sih ketrenca—thir geba trinkan*. (3) Ll. 9b, 10, *Uuîp, obe thû uuiſſîs, uuîelîh gotes gift ist, unte den ercantîs mit themo do kôsôtîs*. (4) Ll. 2, 12, *brunnon—buzza*. (5) Ll. 16, 17, *brunna—uuazzer*. (6) Ll. 16, 17, *tranc—nuzzun*. (7) Ll. 19b, 20, *then lâzit der durst sin: iz sprangôt imo'n pruston in êuuôn mit luston*. (8) Ll. 23, 24, *uuir—commen*. (9) L. 25, *Uueiz ih daz dû uuâr segist, daz dû commen ne hebist*. (10) Ll. 29, 30, *for uns êr giborana betôtôn hiar in berega, Unser altmâga suotôn hia genâda*.

Examination shows that six examples (1, 2, 4, 5, 6, 8) are mere variations of word or phrase—the simplest kind of variation. First thought might point to the conclusion that this style resembles the old epic variation and is hence a sign of early origin. Closer examination, however, proves that in no single instance do we have the typical asyndetic juxtaposition of epic variation—the hammer-like repetition so characteristic of *Beowulf* and *Hildebrand*. There is not a single instance of variation in the *Christus* fragment which shows even the faintest trace of epic influence. The reason for repetition is here quite another—namely the existence of identical or kindred word or phrase

pairs in the Latin source (1. *mulier, mulier*; 2. *bibere, bibere*; 4. *fons, puteus*; 8. *vir, vir*). Only in 5 and 6 is the variation independent of the source and in both cases it is doubtless dictated by metric and stylistic reasons. Such variations as those just given are typically Otfridian and point unmistakably to his influence on the author of the fragment. Equally true to the same model are the longer variations 3, 7 and 9, being mere translations of the source, made with typical monastic fidelity. Number 10, however, is an independent attempt at variation, although the similarity of phrasing to Otfrid 11, 14, 57–58 renders it probable that the monk of Weissenburg was here also carefully studied.

From the above analysis it becomes apparent that the fragment is not an inheritance from an early period of Old High German, since the technique of its variation bears no resemblance to that of the epic period, as is for instance the case with the earlier work of Otfrid himself (cf. I, 2). This fact and its stylistic similarity with the greater work, give further confirmation to the reasons already advanced for regarding the fragment as the attempt of a successor and imitator of Otfrid.

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Geoffrey Chaucer, by EMILE LEGOUIS. Translated by L. LAILAVOIX. London: J. M. Dent & Sons, 1913. xxxvi + 220 pp.

Mr. Lailavoix has placed English students and lovers of Chaucer under lasting obligations by this translation¹ of Professor Legouis' delightful book. The author himself has long been favorably known as scholar and critic in this country and England through his valuable studies on the life and poetry of William Wordsworth. While there is perhaps nothing especially new and original in the book before

¹The work of translation has been well done. On p. 64, l. 6, 'disyllabic' is an evident slip for *decasyllabic*. Otherwise I have noticed almost no errors or misprints.